

# Quintett.

Fagott.

Fritz Volbach, Op. 24.

Allegro.

Horn.

*p*

*p*

*f*

*p*

*cresc.*

*ff*

*p dolce espress.*

*cresc. poco a poco*

*mf cresc.*

*f*

*Pfte.*

*p dolce*

*f*

*mf*

*f espress.*

*ff*

*p*

*p*

*p < f > p*

Musical score for Bassoon (Fagott). The score consists of 24 measures, numbered 4 through 24. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics and articulations:

- Measure 4: Horn. *p*
- Measure 5: *p*
- Measure 11: *p*
- Measure 12: *f*
- Measure 13: Ob. *p*
- Measure 14: *cresc.* *f*
- Measure 15: *ff*
- Measure 16: *f*
- Measure 17: *f* *dim.* *p*
- Measure 18: *pp* *p cresc.*
- Measure 19: *f* *ff*
- Measure 20: *f*
- Measure 21: *mf* *p*
- Measure 22: *p*
- Measure 23: *f*
- Measure 24: *p poco cresc.*

The score includes various musical notations such as slurs, accents, and dynamic markings. The final measure (24) ends with a *poco cresc.* marking.

25 *p* *cresc.* *f* *f* *dim.* *p dim.*

26 1

27 *pp* *G. P.* *Pfte.* *1* *2* *p* *p* *mf*

28 *p dolce* *3* *f* *29*

30 *cresc.* *ff* *mf* *p espress.*

31 1

32 *p* *2* *5* *Clar.* *6*

33 *p* *mf cresc.* *ff*

## Adagio, molto espressivo e solenne.

11 1 5 *Clar.* *6* *p*

*Horn.* *2* *dolce* *poco a poco cresc.*

3 *rit.* *4* *lunga*

## 4 Tempo I.

1 2 2

Horn.

*mf* *f*

5

## 6 Etwas lebhafter.

*f* *ff* *mf espress. cresc.* *ff*

7 8

9 *dim. mf* *p* *p* *pp*

## Wieder ruhig:

2 10 *p* *pp* *pp*

## 11 Tempo I.

*cresc.* *f*

## 12

13 *pp* *p*

*pp* *pp*

**Allegro. (Mit schlichtem Humor.)** (♩ zu Anfang gegen 104.)

[illegible]

G. P.

## Fagott.

Tempo I. (einfach)

lebhafter

The musical score for the Bassoon (Fagott) part is written in B-flat major (two flats) and 2/4 time. It begins with a dynamic of *p* (piano) and a tempo marking of *Tempo I. (einfach)*. The score is divided into measures, with measure numbers 9 through 21 indicated above the staves. The piece features a variety of dynamics, including *p*, *pp*, *mf*, *ff*, and *fff*, as well as articulations like *cresc.* (crescendo) and *rit.* (ritardando). The tempo changes from *Tempo I. (einfach)* to *a tempo* at measure 18, then to *Langsam.* (Ad libitum) at measure 19, and finally back to *a tempo* at measure 20. The piece concludes with a *fff* (fortississimo) dynamic.